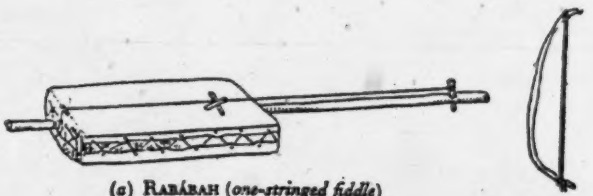
k Dickson G-5 (1929-47) 1951 MI 1 Kuwait
Bedouins MJ4

535 852 kept her lips tightly shut, and occasionally placed her hand over her nose and mouth. If the male dancer approached her, as he did on several occasions in rather "loud" fashion, the girl struck him lightly with her cane as if to drive him back. A feature was the girl's rouged lips, and a bright saffron-coloured streak half an inch broad down the centre parting of her hair. They all had this, and it looked like saffron paint (probably strong solution of henna). The dance ended by the girl's brother rushing into the ring and covering his sister's head and face with a portion of her voile garment, and taking her away.

THE RABÁBAH

● 534 The *rabábah*, or Badawin guitar, was once universally used among the Badawin tribes of Arabia. The minstrels were men of an inferior tribe, or of the servant class, such as Sanas and the like. With the spread of Wahhabism and the rise of the fanatical 'Ikhwan in 1919, the decree went forth that the *rabábah* was a sign of sin, and it was



(*a*) RABÁBAH (*one-stringed fiddle*) (*b*) Bow

banned entirely. The Northern Shammar, Dhafir and 'Anizah tribes, who were scarcely affected by the puritan revival, still continued to use the *rabábah* freely, getting the servants and retainers to play for them, and with the collapse of 'Ikhwanism after the rebellion and defeat of Faisal al Duwish in 1930, listening to the *rabábah* and the singing of war and love songs by the Sana sections of the tribes, appears to be once again slowly taking hold. To-day, 1937, some of the Rashaida, Hirshan and 'Awazim are definitely taking to it again. The Sulubba and Kauliyah (Gipsies of Iraq) have always used it, even in the days of ultra-Wahhabism, and perhaps this is why it was considered the instrument of the low-born.

534 535 554 To accompany women and girls dancing, only a chorus of women

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singers is used, never the *rabábah*. Men never dance to the tune of the instrument, but only sing to it, either singly or in unison, repeating the words of the soloist, and keeping time by clapping their hands. 534 535 554

It is definitely considered undignified for a pure-bred Arab to play the *rabábah*, and must always be so.

FORTUNE-TELLING AND PROPHECY 787

Fortune-telling and prophecy are commonly practised among Badawin women, the Sulubba especially. A common Mutairi method of telling fortunes (more as a means of amusement than as a serious forecast) is similar to that practised by our gipsies and old folk at home. Cards are not used, but shells, date-stones, bits of pottery, etc., all jumbled together and cast at random on the ground are used to tell a person's fortune.

Maneira Mutairi (Sana) frequently entertained us in camp with her bag of fortune-telling articles. She used

3 large cowrie shells (with backs missing).

3 cowrie shells with backs missing (small size).

9 Zababit sea-shells with faces broken off, e.g.

1 piece of blue pottery ½" to 1" in diameter.

1 piece of red pottery ½" to 1" in diameter.

5 date stones.

The blue piece of pottery represented the sea.

The red piece of pottery represented the land.

A date stone represented a woman.

A date stone with back uppermost represented a man.

A date stone if it fell sideways on ground represented a camel.

12: Glubb G-3 (1930-1946) 1948 MG1 Jordan
BEDOUINS MJ4

After the first shyness had disappeared, conversation became free and general. The growing danger from the Ikhwan was anxiously debated—a raiding party had recently been seen at the well of Garagir, only a few miles south of Kaf. It was at this same well that Khalid ibn al Waleed had watered 1,300 years before, during the first Muslim invasion of Syria. Then, to forget the fears and anxieties of the day-to-day world, the one-stringed violin was brought out, and with a fresh round of tea began the poetry and music. In Central Arabia there is a story to every poem, and before reciting the ballad itself, the story should be told. One of the best stories told that night was the tale of Ibn Hadi's daughter.

Two of the most powerful tribes of Central Arabia are Ateiba and Qahtan, whose shaikhs, Ibn Humaid and Ibn Hadi, used in the old days to be perpetually at war. Once upon a time the then Ibn Hadi had a beautiful daughter, who resolutely refused to marry any of the numerous suitors who presented themselves for her hand. Ibn Humaid, head of the rival tribe, was a young man and a famous raider, and had carried plunder and devastation through the camps and flocks of Qahtan. His prowess was the talk of every camp and fireside in Nejd. In Ibn Hadi's tent many long and anxious debates were held to discuss how to resist the daring assaults of Ibn Humaid and Ateiba, and the Qahtan shaikhs swore to sacrifice a camel each as a thank-offering if their relentless enemy should ever fall into their hands. One day, yet another suitor presented himself at the tent of Ibn Hadi to solicit the hand of his daughter, and her father came to consult her. But she rejected the proposal contemptuously, and swore that she would never marry at all, unless her suitor were a bedouin shaikh, who was at the same time the most gallant in war, the most generous, the most handsome and the most witty of the Arabs. The suitor retired discomfited.

But a Sulubbi, a tinker of Arabia, a member of that menial tribe the members of which pass from camp to camp unmolested even in war-time, had overheard the conversation. "Ya amaimati! (My little Aunt)," he whined, "there is only one man who answers the description you have given, and that is Ibn Humaid." "Oh, if only I could once see him," said the daughter of Ibn Hadi.